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THE PALETTE AND CHISEL CLUB OF CHICAGO.

THE PALETTE AND CHISEL CLUB.

THE genesis of an artists' club is always interesting, born as it must be from a union of æsthetic impulse and the need of intellectual companionship. Usually a few kindred spirits, attracted by congenial tastes, fall into the habit of being together, of airing their opinions or theories in conversation—and, finding this a pleasant way to kill time, wind up by choosing some term to symbolize these special views and found a club to fit it. Others go at it deliberately, saying "Let there be a club"—and lo, a club is formed, either for pleasure or profit, with title, objects, officers and all well defined to start with.

It has been said that any man with sixty cents and a genial disposition can form a club in ten minutes; and it is true. But this sort of gathering depends on the money and usually dissolves with its disappearance.

The best kind of association is that made up of workers, interested in their profession—craftsmen proud of their trade and bent on improving it through their own better education. Such an organization contains the elements of success. The desire to talk shop with a worker in the same line is as admirable a quality in a technician as the amateur's indiscriminate gabble about himself and his art to persons not specially interested in either is intolerable.

An association of workers, with work and study as the guiding

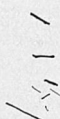
Wm. Chase



Loisado Taft



Edgar Cameron



Ralph Clarkson



Charles Francis Brown



Carl Lindin



Frank X. Gundersen

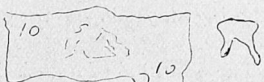


J. E. Gundersen

W. H. Cole



Ernest J. Parmenter



Frank Richards



John H. Van der Pyl



Chas. Edw. Brewster

Thionary

motive, operated on business principles with the idea of giving each member the most benefit for the least money — such is the Palette and Chisel Club, of Chicago; and its history can be studied to advantage by all persons interested in artists' clubs.

In the beginning it was, as it is now, simply a class. A few students in the evening life class at the Art Institute, busy during the day in earning a living like most pupils in the evening classes, developed the idea of hiring a model and working together on Sunday with color instead of charcoal. Accordingly an obliging artist was induced to grant the use of his studio for the first Sunday, and here the impromptu class met at 9 A.M. and painted until hunger compelled a halt. This was in 1895.

From the first the enterprise was a success and the next Sunday saw several new faces, some not pupils in the school, but trained artists, glad of the opportunity to return to their academic study for the one day in the week. After a few Sundays the painters transferred their operations to the Athenæum building, and convincing Mr. Lorado Taft of their serious intentions, obtained the use of his big studio. There, amid sculptured marble and plaster casts they continued their studies for several



AN OUTING SKETCH, BY F. THWING.



PENCIL SKETCH, BY WALTER M. CHUTE.

months and finally persuaded him to surrender the big room to them for a permanent headquarters, where they might store their materials and paint when they liked. Then the Palette and Chisel Club was formally organized and incorporated under the State laws, by the name which the members had chosen at the first meeting. The first officers were: President, Carl Mauch; vice-president, F. J. Mulhaupt; secretary, Fred Larson; treasurer, Curtis Gandy.

The officers at present are: President, F. J. Mulhaupt; vice-president, Henry Hutt; secretary, Fred Larson; treasurer, Joseph Shippen.

The membership is limited to thirty-five, and the rules in the constitution number less than that, the principles of the organization being as direct and simple as possible.

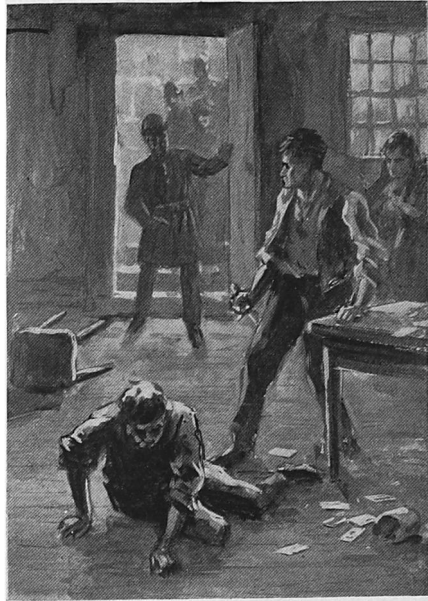
Each member pays \$1.50 dues each month, in advance, from October to May, and from June to October 75 cents per month. If not paid within one week after the first of the month 50 cents is added to this, and if dues are unpaid for two months the delinquent member's name is stricken from the roll. A new member pays \$3 initiation fee which covers the money lost on the delinquent.

The financial basis of the club and the rules are imperative. The members know this, and also that there are several applications for membership on file, and, in consequence, the question of unpaid dues which has wrecked so many similar clubs is done away with.

For the sum of \$1.50 per month a member has the privilege of drawing from the nude model from 9 A.M. to 2 P.M. each Sunday during eight months of the year, and the use of a big, well-lighted studio at all times. He also has a locker for his materials, a rack for his canvases and a key to the studio.

So much for the actual advantages obtained by the members from the club. But the possession of the studio as a common rallying point has developed various classes within the one greater class, so to speak.

On Thursday nights a composition class is held, to which the members bring compositions made during the week upon a given subject, and the evening is occupied in criticism and discussion of these designs. As active workers in many varied professions are represented in the club, and the subjects chosen for the compositions are such as will admit of their being handled in any medium, the assembling of ideas on one theme, from painters, sculptors, designers, newspaper artists and other



"THE ARREST," COMPOSITION BY A. FOERSTER.



"AN ENEMY TO THE KING,"
BY DAVID HUNTER.

workers in black-and-white, make this night of the week peculiarly interesting and instructive. Occasionally the composition programme is varied by a talk by some prominent artist on some person or subject connected with art.

A painting class on Saturday afternoons is under the direction of Mr. Albert Buehr. For the remainder of the week the room is at the disposal of individual members, and one or more men are working there nearly every afternoon or evening.

It will be seen from this brief outline that the Palette and Chisel Club is essentially a working artists' organization, and the fact that the members avail themselves of the privileges afforded is sufficient explanation of the club's success.

This combination of workers whose productions can be utilized by others has been of advantage to themselves on several occasions. For instance, in the last two summers various railroads have given transportation to the club to some picturesque point on the road, to spend Saturday and Sunday in sketching, the pictures being loaned to the road for exhibition purposes. The benefit of these "outings," both from an artistic and a practical standpoint, is apparent.

The proverbial effect upon Jack of "all work and no play" has been avoided by the club in occasional sociable disturbances under the name of



A SATURDAY STUDY, BY F. J. MULHAUPT.

"smokers." Though these have properly no place in this review, being merely a sort of safety valve to relieve the surplus energy, they are worthy of mention, as in each "smoker" the participants have worked as seriously to produce some thing novel and interesting as in all their undertakings.

Original plays, specially written, have been produced with elaborate scenery; costume affairs, such as a "Hobo Pink Tea," a "Roman Night," and a "Hot-Scotch Smoker," were made resplendent by the members, arrayed to suit themselves and the occasion. And the "Ladies'

Night" last year, when the grand opera "Il Janitore" was given its first production, scored the high-water mark of the club's success as fun-makers.

A sample page of autographs of guests present at one "smoker" is reproduced from the club's "logbook."

The surprising success, financially, of the recent "Salon de Refuse" has led to the serious intention of raising money by similar exhibitions to found a scholarship and send to Paris each year some member whose work shall be voted as most meritorious.

The idea is praiseworthy and perfectly feasible, as shown by experiment, and if carried out will mark another advance in the progress of the club, whose career so far has met with nothing but success.

F. HOLME.



IVORY CARVING, BY H. RIDER.